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# ART NEWS

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OCTOBER 22, 1938 ✦ CHINESE BRONZES IN  
DUAL CELEBRATION ✦ WATERCOLOR WEEK  
GUILDING THE SCULPTOR IN BROOKLYN

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*Illustrated Catalogue 50c*

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**THE ART NEWS**

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**"YOUTH" BY WILLIAM ZORACH,  
CARVED IN BORNEO MAHOGANY**

*This life-size boy's figure which dominates the Brooklyn show of the Sculptors' Guild comes as one of the crowning achievements of America's veteran modern sculptor. Carved in warm-toned tropical wood whose natural polish, brought out by the marks of the sharp chisel backs, gives a rich and lively surface, the piece, in its directness, structural unity and economy of expression, successfully typify the aims of the newly founded society and the trend of American sculpture in general.*

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# THE ART NEWS

OCTOBER 22, 1938

## GUILDED SCULPTORS SHOW

*Brooklyn View of an Important New Organization*

BY ROSAMUND FROST

THE rebirth of American sculpture in the past few years, like the sudden emergence of our schools of native mural painters and architectural decorators, marks a definite turning point in the artistic development of the country. Just why sculpture should have lagged so far behind the other arts is difficult to say, for one is loath to believe that the diluted Classicism of the nineteenth century (happily for the most part now relegated to museum back corridors) could really have cast so long and paralyzing a shadow on our day that it permitted painting to steal a twenty-year march on three dimensional art.

Though American painters presented their first manifesto as long ago as 1913, up till last year there had been no consolidation of the aims of American sculptors, and the burden and evolution of any native style was carried on by a few isolated individuals. It became increasingly necessary to "guild" the sculptor. He had no organization to further his interests, no perceptible function, no show place and above all, no public recognition. That these objectives could be accomplished efficiently and in remarkably short order was proved last spring at the very first showing of the Sculptors' Guild, a spectacular outdoor display which was warmly acclaimed in these columns at the time. On this occasion any theory that Americans are not interested in plastic art was speedily dispelled by the nearly fifty thousand visitors who were lured within the Park Avenue enclosure by a program organized with an excellent sense for showmanship and by the genuine quality of the works on view.



EXHIBITED BY THE SCULPTORS' GUILD, BROOKLYN MUSEUM  
DE CREEFT'S COMPELLING "SEMITIC HEAD," CAST IN LEAD

The second exhibition of the Sculptors' Guild, which has just opened at the Brooklyn Museum, shows its admittedly talented members setting out to prove just what the organization has accomplished in the year and a quarter of its existence. Though necessarily lacking the informal and spontaneous atmosphere of the previous celebration, the quarters are more than adequate and every work benefits by a



EXHIBITED BY THE SCULPTORS' GUILD, BROOKLYN MUSEUM  
MALDARELLI: "BARBARA," IN LIMESTONE

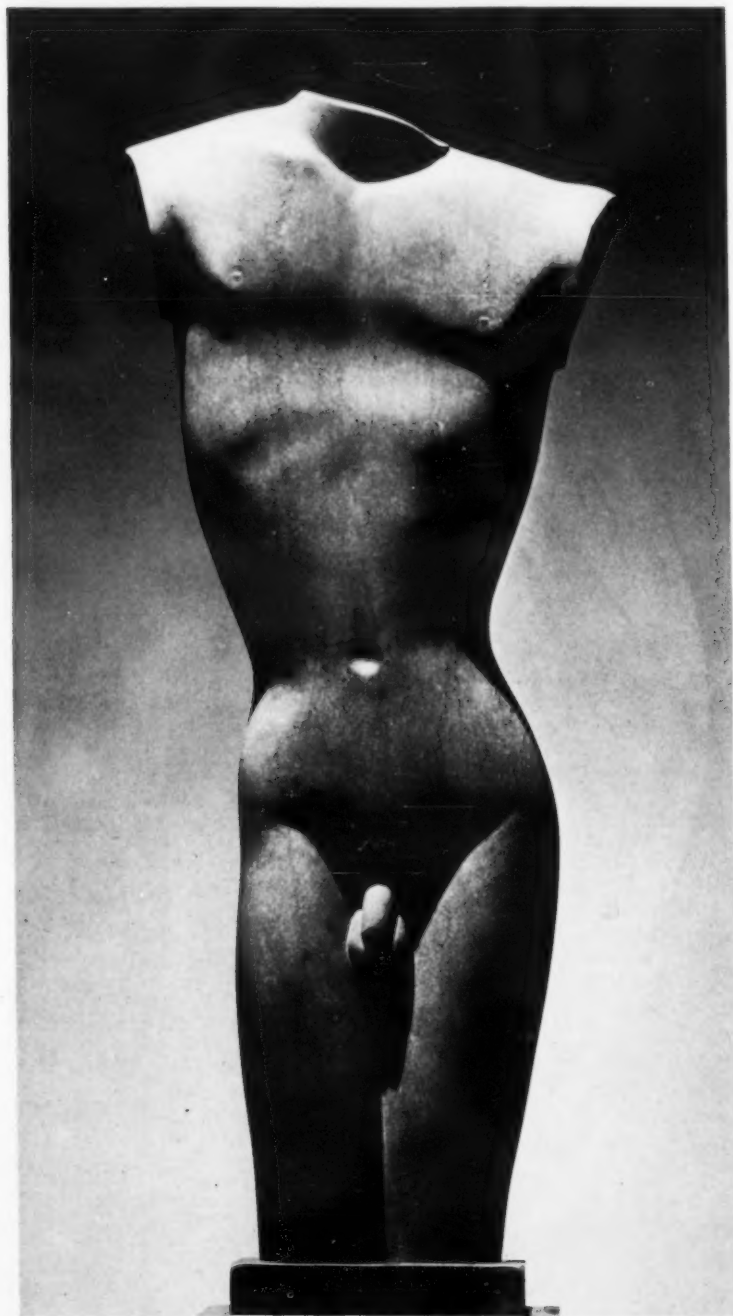
plain background and plenty of surrounding space. But the most striking departure is that American sculpture now presents a united front. The visitor immediately senses a community of approach, a concerted effort which in this short time has promoted the Guild from a society to the status of a "movement."

So much derivative claptrap has been done away with by this new school that the remaining essentials, with notable exceptions, make a somewhat sparse and austere showing. One cannot help feeling that, in a desire to encourage younger members, the society has perhaps accepted too many unfinished small studies whose quality resides mainly in the fact that they are a step in the right direction. The voluntary return to primitivism which has been the salvation and purge of most of modern art cannot be considered an end in itself, and an exhibition of pieces which, without being sophisticated abstractions, are in the formative stage of reducing the human figure to its essential geometrical elements unwittingly constitutes a kind of academicism which can only be justified by the youth of the organization. It must also be remembered that the six months which have elapsed since the Park Avenue show is a short time indeed for the production of important stone carvings. This accounts for the experimental character of many pieces and a general lack of technical finish that makes one wonder if the Guild's semi-annual exhibition program is not, for the time being at least, too ambitious an undertaking.

In a sometimes unprofessional array the work of such leaders and veteran artists as Zorach, Ben-Shmuel, Cornelia Chapin and de Creeft stands out with even more than usual *éclat*. Zorach's new figure, *Youth* (reproduced on the frontispiece of this issue), is indeed among his finest creations. With no trace of sentimentality it conveys the half heroic, half timid, *farouche* qualities that its title implies and at the same time, technically, it is the ideal embodiment of all those theories which have become the credo of the modern sculptor. The poetic grace of Ben-Shmuel's *Torso of a Young Man* is eloquent of a Classicism stripped bare of preconceived traditional

trappings. Though the artist has fined it down to a flattened stylization which approaches the mannered elegance of Lovet-Lorski, this torso successfully avoids the latter's specious triviality. In his *Wrestlers* Ben-Shmuel achieves a magnificent control of mass and surface texture—no mean feat in the flinty Quinsey granite he elects to work in—but the somewhat too elaborately ingenious interlacing of limbs leaves the spectator confused. America's foremost *animalier*, Cornelia Chapin, requires no introduction. The superb design and workmanship of her giant *Frog*, reflecting the virtuosity of her teacher, Hernandez, is the result of a real knowledge of form and a patiently acquired technique with which few can compete.

Outstanding among the portraits is de Creeft's *Semitic Head*, heavy, Oriental, fateful. De Creeft treats certain elements much in



EXHIBITED BY THE SCULPTORS' GUILD, BROOKLYN MUSEUM

"TORSO OF A YOUNG MAN" BY BEN-SHMOEL, IN GRANITE

the manner of Lachaise, but here the fine, velvety surface of the lead achieves a warmth lacking in the latter's polished bronzes. Two excellent stone portraits are by Maldarelli and Hovannes respectively.

Good abstract work has been done by Robus and José Ruiz de Rivera, the soft, suggestive shapes of whose marble *Composition* are piled up with an easy grace. Disappointing in spite of its brilliant exposition of a difficult technique is Baizerman's reclining Titan woman in hammered copper, whose purposeless, fragmentary state suggests a wall decoration waiting to be set up. Glickman's unfinished *War Victims* promises all the quality that was found in the *Destitute* he exhibited at the Federal Art Gallery last year.

The surprising inclusion of Maniship's *Pegasus*, a super-decoration nearer the work of a medallist than of a sculptor, and of Sterne's time-honored *The Awakening* strike the one incongruously academic note in the show. For the rest it offers not only individual pieces of real quality, but promise for the future of American sculpture.

## The Editor's Review

### LESSONS FROM ST. LOUIS

IT IS a matter for rejoicing to be able to follow the editorial on the problems of the City Art Museum of St. Louis, which appeared in these columns on October 1, with the fact of the complete defeat of the proposal to cut into the Museum's tax appropriation and to dominate the Museum politically, by the action of the St. Louis Board of Aldermen on October 4. Still pleasanter to record is the conclusive vote—25 to 3—which prevented the proposition from going before the voters of the city on Election Day in the form of a referendum on a tiny yet inevitably attractive cut in the tax rate, in which case the issue would have become the object of even greater demagoguery than the original campaign against the beautiful Egyptian bronze cat that engendered the whole movement.

In these days of worldwide capitulation if not partial surrender to the forces of mass vulgarity and barbarism, such a victory on behalf of taste and culture stands out with increased importance and surely ought to be consolidated for the benefit of the future. The St. Louis incident was neither the first nor the last time that the antagonists of art and the excellent in life have attacked a museum or the entire idea of art as a vital part of life. If there are any lessons to be drawn from the winning of the last battle, they ought to be set down for use in the next or, even better, as tactics to prevent or minimize the next.

TOWARD this end it seems to us that the real focal point of the problem in St. Louis, no matter how much it was obscured by the immediacy of the stupid discussion over the cat, was the question of *the value of the museum to the people* and, to continue in economic terms, of *the value in terms of actual cost to the people*. Unless this basic question is squarely faced and, if possible, publicly answered, there is every likelihood for the same problem as raised its ungainly head in St. Louis to rise at regular intervals in the future, each time a little higher and uglier and stronger. It needs only, for instance, the announcement of a purchase price in a time of business depression, a controversy of taste over a modern painting or, as we have just seen, even over a majestic old work of art, or, for that matter, the coincidence of a dull time for journalists with some museum problem—beside a hundred other possibilities—for the old theme to be reiterated and the old war to break out anew.

That theme—simply stated, of art as a luxury and of a museum as an even greater one—will no longer be effectually refuted by repeating the affirmation that men cannot live by bread alone or the appeal to their spiritual yearnings. The dilemma of material existence today is too great and, above all, too easily capitalized by publicists and politicians for it not to overshadow the slender dependence upon the aesthetic side of humanity. We must get down to common denominators, to appraisals in the currency and the comprehension of the man in the street who measures the worth of his pleasures by what he pays for them and not by what they pay him. If this is fighting the devil on his own terms, it is also a battle for high stakes in which the end justifies the means.

ACCORDINGLY, were we asked for the compelling argument on behalf of the art museum and its sustenance, we should say, frankly, that it is *the low cost of museums to the people*. No other single fact could carry quite as much weight when another St. Louis cat next appears on the fence. Consider the facts: every other public cultural institution, endowed privately or publicly, demands more in terms of money for the enjoyment or instruction it affords. The symphony orchestras of the country not only campaign for a general fund but also charge admission to their concerts. Schools and universities, to state a truism, require tuition and registration fees in addition to their permanent financial appeal to state and public. Even public libraries, for the most part, have a small scale of charges for membership and the retention of books over a longer period, alongside their endowed and subsidized revenue.

Alone the art museums of our country, once in receipt of their appropriations or donations, *make no further charge to the public for admission*. No other aesthetic or educational commodity comes to the public so cheaply. When one stops to recall that the contributions to museums out of public taxes are, generally speaking, negligible beside private gifts, the argument is even stronger. And

(Continued on page 23)



RECLINING  
BUFFALO



MIDDLE CHOU  
DYNASTY

LENT BY MR. ALFRED F. PILLSBURY TO THE METROPOLITAN MUSEUM OF ART

## A WEEK OF CHINESE BRONZES

### *Magnificent Review at the Metropolitan Museum of Art*

BY MARTHA DAVIDSON

WITH a scope so large and magnificent as to be preceded only by the collection of bronzes shown at the great International Exhibition held in London two years ago, an exhibition of Chinese bronzes opened this week at the Metropolitan Museum of Art. The entire assemblage—an extraordinary representation of almost four hundred significant objects gathered exclusively from American collections—reflects the perspicacity of the patrons and connoisseurs of art in a country that, in less than half a century, has become the leading trustee and curator of Far Eastern Art. It is, as Alan Priest writes in the accompanying catalogue, the most exciting and dazzling display of Chinese bronzes ever to be brought together.

The bulk of the exhibition consists of ancient ceremonial vessels which reflect not only the astounding skill of the bronze caster of three thousand years ago, but the religious beliefs of the Shang and Chou people. A second phase of bronze work is represented by the decorative mirrors. Still a third phase is the sculpture which served Buddhism, the new religion which was gradually adopted from India during the first centuries of our era and which became, in the sixth century, the inspiration of the greatest plastic art of the Far East.

About 1400 B.C., from some place unknown, the Shang people moved their capital to a spot in northern Honan, near the modern city of Anyang. There recent excavations of a vast grave site have yielded astounding discoveries and revealed an ancient culture in which the artist, especially the bronze worker, played a surprisingly important rôle. It was here that we first learned, with scientific assurance, to designate as early Shang the bronze vessels which are compact in shape, flat in general surface and covered

with sunken reliefs of motives that constitute the nature pantheon of the Shang religion. Awe inspiring composites of motives, like an eye, a wing, a claw, an ear or a horn, are presented with masterful organization, carved with supreme sophistication and cast with precision and clarity, all of which indicate the climax rather than the beginning of an art. The origins of the technique and of the stylistic and symbolic language still remain to be discovered, but it is evident that they represent the peak of a long evolution. A repertory of motives—the *t'ao-t'ieh* or monster mask, the dragon, the cicada, bird, snake and elephant—is applied with manifold variations, to a repertory of canonical shapes. Terms such as the *ting* (cooking vessel), the *tsun* (wine vessel), and the *chüeh* (wine cup) have been attached to certain shapes according to the function described in the Classics, but these must be used with reservation since the texts from which this information has been culled were written centuries later when the ritual evidently had been changed and the types of vessels altered and augmented in a direction leading toward utilitarianism.

Typical of most of the Shang and Chou vessels is the lower field of spirals which act as background for the zoöomorphic motives. Rising from this field of spirals which are cunningly twisted and varied to fit into the primary design, are fantastic monsters, terrifying and menacing representations — apotropaic symbols possibly of the rainmaker (the dragon), the wind (the bird), thunder (square spiral) and cloud (round spiral). The entire surface of the vessels becomes alive with disjointed parts of animals so interrelated that a part of one animal becomes the joint of another and even of a third. The composition is a Wagnerian symphony of separable and inseparable animal parts exploded on the vessels. Frequently, also, recognizable and comparatively



LENT BY MR. AND MRS. J. M. PLUMER TO THE METROPOLITAN MUSEUM OF ART  
A TING EXEMPLIFYING THE SUPERB SHANG CRAFTSMANSHIP

naturalistic animals, like the elephants on the base of the *I* lent by Mr. Alfred F. Pillsbury, are represented on the same vessel together with abstract motives.

There are Shang and Chou vessels modeled and cast in the shape of animals and birds, notable examples of which are the regal owls—incredibly robust and supercilious birds—from the collections of Mr. and Mrs. Bliss and Mrs. William H. Moore. Modeled in full round, in broad planes and compact masses and ornamented with schematized carving, these owl vessels should be regarded as sculpture in bronze—castings of powerful and monumental sculptured models. Those vessels which are cast in abstract shapes should also be considered as sculpture for, despite the apparently strict canon of shapes that was imposed upon the Shang and Chou bronze makers, they invariably introduced individual modifications of shape and endless variations of carved motives.

It was towards the beginning of the Chou dynasty (1122-249 B.C.) that the bronze sculptor began to create vessels that were, in essence, architecture. With the established types—the *yu*, the *tsun*, the *I* and so on—as his basic forms, he departed from the sunken and low relief used by his predecessors and began to stress the third dimension. What once were rigidly controlled, serrated flanges be-



LENT BY THE MUSEUM OF FINE ARTS, BOSTON, TO THE METROPOLITAN MUSEUM OF ART  
"YU," EXAMPLE OF EARLY CHOU ARCHITECTURAL CASTING

come hooked projections that shoot from the sides of the vessels that are like castles bristling with ordnance. The *yu* lent by the Boston Museum exhibits all the exuberance of a broken, baroque surface, the monumentality of architecture and the dynamics of a symbolic vocabulary of apotropaic forms boldly modeled in high and low relief, that are characteristics of the bronze art of this period.

About the middle of the eighth century, during Middle Chou, the overpowering art of the earlier period seems to have declined, reduced to fewer and less inventive motives and subjected to less skillful casting. The imaginative sterility and stamped appearance of the ornamentation on the brick-shaped bronze lent by the Field Museum recall little of the electricity that vibrates from the earlier bronzes. Much greater strength, however, is evidenced by the pole end in the form of a coiled dragon (reproduced on the cover of this issue) from Kansas City and the reclining buffalo and winged chimera from the Pillsbury collection.

About the sixth century B.C. there was a resurgence of quality, an emergence of new shapes such as the *tou* and the *fu* and a recreation of the symbols of the past period. Restlessly intertwined and voluted motives cover the surfaces of these late Chou bronzes in a light, rococo fantasy, nervously agitated and minutely detailed—



LENT BY MR. AND MRS. J. H. R. CROMWELL TO THE METROPOLITAN MUSEUM OF ART  
STURDY SHANG VESSEL REPRESENTING TWO OPPOSED OWLS

an exquisite art of a sophisticated people. We are fortunate to be able to refer to five grave sites from which a great source of material has been excavated: Hsin Cheng, Loyang, Li Yu, Shou Hsien and, most recently, Ch'ang Sha in Hunan which is represented in the exhibition by a set of fifteen small, delicately decorated and expertly cast bronzes lent by Mr. John Hadley Cox. Four graceful, long-necked birds showing traces of lacquer are similar to a large sculptural group in lacquered wood, lately acquired by the Cleveland  
(Continued on page 22)



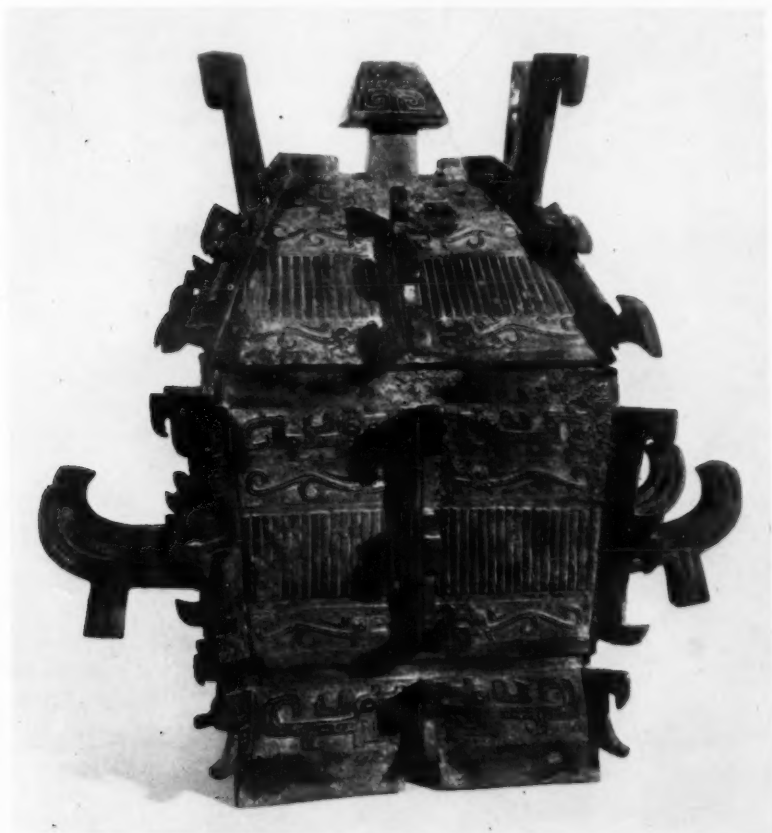
EXHIBITED AT THE METROPOLITAN MUSEUM OF ART  
EARLY CHOU "POU" OF MONUMENTAL SHAPE AND DESIGN



# OTHER GREAT BRONZES

**S**UPPLEMENTING the startling exhibition of Chinese bronzes at the Metropolitan Museum, Messrs. Yamanaka & Co. are displaying a parallel group of bronzes together with a miscellany of pewter vessels and sculpture in stone, wood and lacquer. Here also stress is placed on the early ceremonial vessels, so large and so fine a set of which is surprising to find in one collection.

The concurrence of two events of such importance, showing both the great interest in these ritual bronzes and the enormous quantity of objects which have been acquired by private collectors, museums and dealers in America, raises a question concerning the origin of the appreciation of an art so fraught with esoteric meanings and so savage in appearance. Is it merely because recent discoveries have made them available for purchase, though in such quantities and under such conditions that they are still rare and highly prized? Or is it simply that the traditions established in this country by such connoisseurs of Far Eastern Art as Fenollosa and Okakura have swept along with them an appreciation of this com-



EXHIBITED AT YAMANAKA & CO.

"I," RUGGED EXAMPLE OF BAROQUE STYLE OF EARLY CHOU

paratively recently known art of ancient China? In answering these two considerations should be respected, but a third bearing directly upon the broader aspects of contemporary appreciation of all forms of art, transcending temporal and geographic factors, may be regarded as more significant. That is, the breakdown of classic canons and the development of new principles of form and content that made it possible to understand "primitive" art or a visual expression couched in a geometrized and severely abstract language. Such modern artistic movements as the despised "isms" which have explored new facets of form and expressional content, have enabled us to regard these architectural vessels covered with fantastically stylized creatures and abstract ornamentation as infinitely more than inconsequential grotesqueries, ugly by virtue of the strength of their shapes and frightful because of their distortions of reality.

So far removed from natural appearances are the zoöomorphic motives on the vessels of Shang and Early Chou times that they constitute a set of symbols, the meanings of which are still obscure. It is uncertain whether or not many of those motives, like the *t'ao-t'ieh*, a variable monster mask, represent actual animals. But we do know, from comparative study, that certain naturalistic forms evolved into abstract patterns whose significance is comprehensible only by reference to their prototypes. For example, the handles on two magnificent Early Chou *kuei* form a composite

design consisting of an animal head with huge wide-spread horns composed of dragons, the animal swallowing the head of a bird. The breast, tail and clawed foot of the bird are recognizable only when the concept is made known, thus indicating how much vision is conditioned seeing.

The same vessels, together with a magnificent owl vessel and an *I*, both of the Shang dynasty, exemplify the fine art of casting bronze. Every tiny spiral is sharply outlined and every broad mass, whether flat or rising abruptly from the surface, as do the tusks of the animals on the body of one of the *kuei*. Never at any time or in any place has casting been so controlled, so refined and so monumental. The origin and early development of bronze making—a development which



EXHIBITED AT YAMANAKA & CO.

A GILT BRONZE KUAN YIN, SUI

patently took place before it burgeoned into the great art of Anyang—are unfortunately still unknown. The *cire perdue* method of casting was probably employed as well as direct casting. A few fragments of the pottery moulds which were used are on exhibit. Little is also known about the part these vessels played in the religious ritual. They are manifestly functional. Several of the types are so constituted that the covers, when removed, become independent vessels. In his catalogue descriptions J. LeRoy Davidson points out the use of the four large flamboyant flanges that project from the cover of the magnificently architectural *I* of the Early Chou Period; they serve as legs upon which to rest the inverted cover. Another example is a pair of delicately ornamented *fu* of the late Chou Period, a time when the earlier ceremonial vessels began to be transformed into utilitarian shapes.

A large group of mirrors excellently demonstrates how the ornamentation on these objects followed the prevailing styles of the period. When religious motives were used, as on the mirrors ornamented with Taoist divinities, they were transformed into decoration admirably suited to their simple shapes. Especially interest-

(Continued on page 22)



EXHIBITED AT YAMANAKA & CO.

FANTASTIC BIRD MODELED AS A EWER, LATE CHOU PERIOD

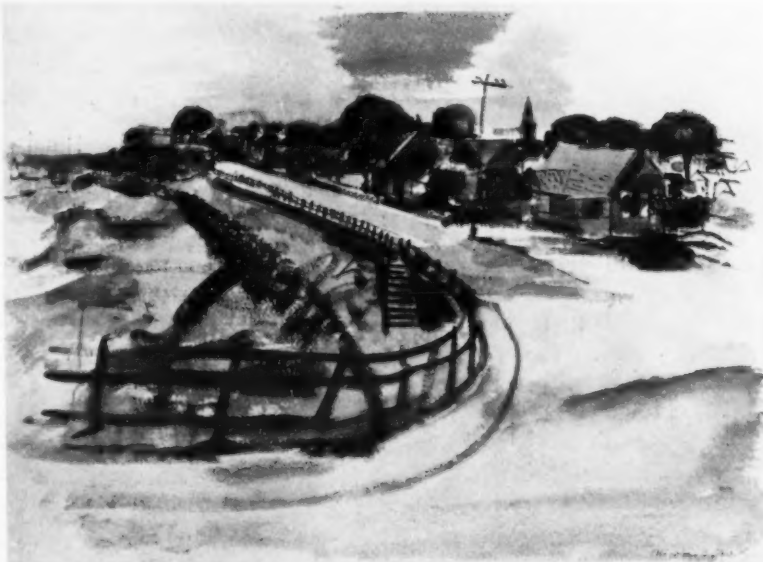


EXHIBITED AT THE TOLEDO MUSEUM OF ART  
(ABOVE) DEHN: "APPROACHING  
FOREST FIRE"; CIKOVSKY'S  
"MARBLEHEAD ROAD" (RIGHT)

CONCLUDING a month at the Toledo Museum of Art is a watercolor exhibition of one hundred paintings by seventeen invited artists. While the Toledo Museum regularly sponsors large shows with many artists, it has sought in the present case to place quality, diversity, and ease of visiting above other considerations. There is here nothing overwhelming from the point of sheer quantity and every effort has been made to keep paintings both well spaced and intelligently juxtaposed for contrasts of style and technique. In general five or six works have been chosen from those submitted by each artist, thus providing a more representative selection of their painting than would be possible with the usual exhibition. Finally, limited though they are as to number, the artists have been selected from wide divergencies both geographically and stylistically. The result is a small but lively show which is attracting much interest.

Among the artists are two famed workers in other media, Edward Hopper and William Zorach, each represented by five watercolors. Because of Hopper's great preoccupation with clarity one would expect his watercolors to be the equals of his oils. But, interesting though they are, this does not appear to be the case and one misses the smooth surface technique of his oil paintings. The large areas of uninterrupted color are devoid of the nuances of tone possible to watercolors and, of course, lack the relieving warmth and luster of an oil painting. The result is solid without sparkle. One need go no further than this to find that watercolor has its own special qualities and that the painter in oils is not necessarily as apt in another medium.

Zorach's watercolors show a better understanding of the medium than do those of Hopper. There is a greater flexibility of tonal contrast and freer composition. That quality of tightness peculiar to watercolor Zorach has studiously avoided. However, it must be admitted that his curving horizons and other semi-abstractions of nature do not harmonize easily with his more literal and plastic approach to such solid objects as buildings.



(ABOVE) "OVERLOOKING  
THE FLATS" BY CARTER  
(RIGHT) "ROBINHOOD COVE,  
MAINE," BY WM. ZORACH

# WATERCOLORS of

*Americans at Toledo and Int*

*Two Selective Inv*

It remains for Nicolai Cikovsky, to take one example, to show what can be done with the medium on its own terms. True, he is an eclectic. One can discern in the seven examples of this show influence of as widely divergent painters as Cézanne, Marie Laurencin, and Raoul Dufy. But that there is here an extraordinarily sensitive feeling for the medium few could deny. The delicate overlappings of color, the extremely free brush strokes, the subordination of tactile differences to tone—these and other elements of technique here under excellent control, portray the bona fide watercolorist.

Likewise outstanding in the Toledo exhibition are works of Millard Sheets, Rainey Bennett, and Emil Bisttram. Bisttram is especially noteworthy for the virtuosity of his style, which ranges from cubism to highly plastic form, and from tonal wash to contrasting primary colors of high intensity. Space precludes detailed mention of the other artists in this interesting show. They are Theresa Bernstein, Clarence Carter, Adolf Dehn, Julius Delbos, Hardie Gramatky, Barse Miller, Eliot O'Hara, A. Lassell Ripley, William Starkweather, John Whorf, and Milford Zornes.

EXHIBITED AT THE TOLEDO MUSEUM OF ART





# S of ALL NATIONS

and Internationals in Detroit:

Active Invitation Shows

AN INTERNATIONAL Watercolor or Exhibition which makes no attempt to present a complete survey of any one country, but which gains interest and novelty from the fact that the works were submitted by invitation only and that each artist is represented by a group of paintings, has just opened at the Detroit Institute of Arts. This method has been adopted in order to avoid the over-large showing that exhibitions in this medium so often entail and also to permit the public to form a definite idea of the aims, development and personality of each individual artist. The result is a small but distinguished collection indicative of the best work that is being done in this field today.

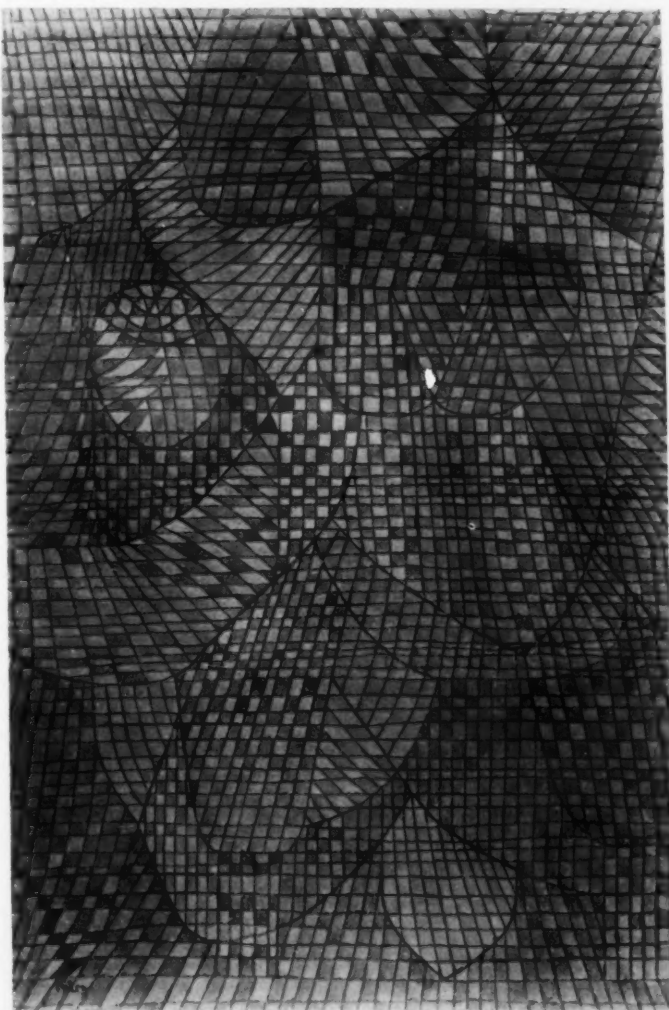
Of the seven nations participating, France, Germany and the United States constitute the majority of the show. From the first mentioned come a selection of outstanding contemporary names. Of Derain's three contributions his red chalk drawing of a *Dancer* (lent by the Kraushaar Galleries) has a striking quality, while his *Landscape* has almost the breadth and power of an oil. Dufy, whose race track views elaborate upon a great French nineteenth century tradition, shows some *Horses* that have the directness and instinctive abbreviation

LENT BY THE LILIENFELD GALLERIES



LENT BY THE DOWNTOWN GALLERY

(ABOVE) KARFIOL'S "RECLINING NUDE," WATERCOLOR STUDY FOR A LARGE OIL ACQUIRED IN 1937 BY THE METROPOLITAN MUSEUM



LENT BY THE BUCHHOLZ GALLERY

(ABOVE) "VEILED," AN ABSTRACT COMPOSITION BY PAUL KLEE; (LEFT) VLAMINCK'S "DECEMBER DAY," GOUACHE PAINTING

of prehistoric cave drawings. This paper, together with a gay *Regatta* and colorful landscape, are a loan from the French Art Galleries. An amusing rendition of a lady being assisted out of her bath comes from the rapid brush of Suzanne Valadon, while the French provincial architecture that has become the signature of Utrillo represents her son's work at its most characteristic. Rouault's stained glass effects, Vlaminck's blue-black skies and muddy snow and a Bonnard *Femme au bouquet* are further attractions of the French section which likewise includes a Matisse drawing for his famous *Chapeau de plumes* and three of Segonzac's sensitive landscapes.

Two famous sculptors are included in the German group: Barlach with a drawing of a *Trumpeter* and Kolbe with a figure study, both from the collection of Mr. John S. Newberry, Jr. There is an important representation of Pechstein, some dramatic examples of Nolde, flat decorative inventions of Kirchner and three of Schmitt-Rottluff's bold arrangements. One of the most interesting of Paul Klee's is his *Veiled*, with its rhythmic, delicately interweaving pattern. This, together with *Burning House* and *Signs in the Field* come as loans from the Buchholz Gallery.

Two English etchers working in the traditions of the past century but with a remarkable mastery of craftsmanship rarely surpassed today are Muir-

head Bone and Brockhurst, the latter showing a pen and wash portrait drawing. Though Mexico and Italy are represented by but a single artist apiece, Rivera and Modigliani show important works.

The American group has been selected with greatest discrimination, with none of the more obvious choices which would give the show the cut and dried character of one of the big national annuals. Dominating the landscapes is a charming group of papers by Eilsheimius pervaded with rustic poetry. Figures and street scene by Cikovsky are firmly brushed, gay in color. Karfiol has contributed a solidly planned landscape somewhat in the manner of Adolf Dehn and a *Reclining Nude*, study for the large oil acquired in 1937 by the Metropolitan. Two of Carroll's flexible figures, a spirited landscape by Zoltan Sepshy and one in black and white by Jay Boorsma draw attention to the quality of Detroit's own artists. Two memorial groups of Demuth and Prendergast complete the show.

# New Exhibitions of the Week

## AMERICA'S ALLIED ARTISTS CELEBRATE AT A FIRST IMPORTANT SHOW

THE first large exhibition of the season is held by the Allied Artists of America who present over three hundred items in the spacious galleries of the Fine Arts Building. Work that is academic and slavish to convention predominates, so that one's spirit receives little refreshment from the oft-repeated formulas. Among the prizewinners, however, are to be found some of the paintings and sculpture which rise above the general level. The bronze medal for *Steam, Smoke and Snow* to Peter Helck has touch with contemporary life, and is successful in creating the chilly atmosphere of a railroad station in a typical small American town. *Eloise*, which won the gold medal, is by Keith Shaw Williams and is the study of a mannikin who seems from a distance to be a girl seated in an unconventional pose. Ernest Lawson's *Central Park* is a subtly worked out scheme of colors recreating the atmospheric effect to which he is sensitive, and which he conveys admirably.

Among the sculpture, Cornelia Chapin's *Penguin* is very well rendered in grey granite, with all her feeling for wild creatures. Rounded form and a sense of tension under its finely wrought surface suggest the oddly human character of this species which recommended itself so successfully to Anatole France's satire. Burr Miller's *The Sculptor* has power in its aloofness and reduction of detail to essentials. But the number of items before which one is intrigued to linger in this exhibition is not large. J. L.

## A DETERMINING INFLUENCE IN THE ART OF TODAY: BRAQUE

GEORGES BRAQUE—as one of the leading promulgators of the movement that rejected the logic of natural appearances and perfected a system of cubic abstractionism that was to become one of the most important determinants of early twentieth century art, as probably the most expert manipulator of cubic forms and as the painter who most brilliantly carried the Cubist theories to their conclusion—as such he may be regarded as one of the most pivotal figures in living art. A number of his paintings now being shown at the Buchholz Gallery, although far too limited in scope, reveal the

greatness of this artist as a theoretician, virtuoso, and analyst of form.

More than any other individual save Picasso, with whom he formulated the principles of Cubism, Braque is responsible for the peculiar selection of forms and objects that the Cubists used repeatedly in their effort to arrive at a pure art based on the interrelationships of line, color, mass and texture and in their effort to prove that illusionistic representation was imitation and degradation of nature and consequently unworthy of creative work. The artist became, like a musician, a virtuoso player of compositions and a composer of improvisations based on a limited scale. The symbols he selected were objects familiar to the painters' studio which became the limited world of the artist: musical instruments, fruit, *compotiers*, jugs and newspapers. A striking example is the widely known *Still-Life with Guitar* lent by Mr. Walter P. Chrysler. But it is not so much as content but as form that these objects were used; form and content are welded together so that, like the components of Lewis Carroll's nonsense verse, content became form. The manipulation of perspective, natural color, texture and familiar shape is the main objective of the artist. With a range of colors as restricted as his objects and shapes, Braque composes canvases of disciplined order and reticent mood. Without the use of anecdote he creates a lyric of such eloquence as *Les Grosses Pommes* which also comes from the Chrysler collection. It is a composite of graceful, curvilinear forms filled with soft tones of color and balanced assymmetrically on the single plane of the picture—an exquisite example of the symbolic art of the modern abstract painter. M. D.

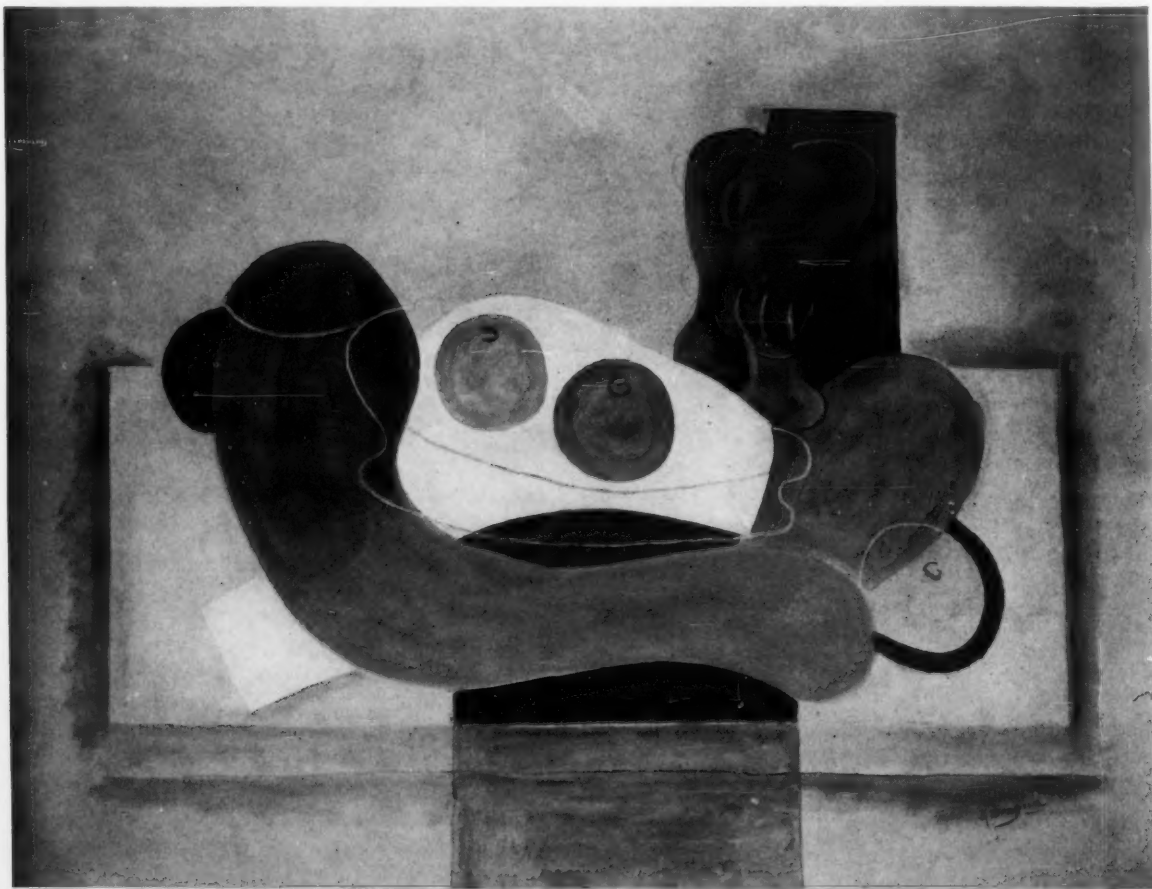
## MEMORIAL SHOW OF A BRILLIANT MODERN AMERICAN: HONORE PALMER

JULIEN LEVY'S cycloid and rectilinear walls are given over currently to a memorial exhibition of the work of Honoré Palmer, Jr., a young man in his twenties when he died recently. There is such robustness in much of this work, so strong a feeling for paint quality that one can only feel it a pity that the talent which animates it did not develop further. Clear in its presentation of ideas, the group includes a number of portraits, several figure paintings with landscapes in the Classic manner and one or two still-life studies.

Color is one of Palmer's main pre-occupations which he has followed almost to the exclusion of an interest in the problems of light. Consequently some of the portraits are rather flat in effect. But the artist's skill and understanding in interpreting his subjects is striking. Three studies of Miss Mary Burton Wallis show marked contrast in his ability to suggest his subject, and of these Number 21 is the most sympathetic. With an original conception which is clear, Palmer carries through to a realization unusually complete and forceful. His color, which has richness and depth throughout, is particularly satisfying in the two still-life studies in which his favorite reds and deep rose tones are exceedingly handsome. J. L.

## EMILE BRANCHARD, PRIMITIVE

STANDING midway between the precious, sophisticated primitivism of Rousseau and the rugged, vulgar undidacticism of John Kane, the art of Emile Branchard has, since its first public exhibition in



LENT BY MR. WALTER P. CHRYSLER, JR. TO THE BUCHHOLZ GALLERY

"LES GROSSES POMMES," 1935, BY BRAQUE, SIMPLY COMPOSED AND DELICATE IN TONE



1919, constituted living proof that our native soil, with all its complications, could bear a real modern "primitive." Now that the artist has been dead for ten months, the current showing of his paintings, with which the Marie Harriman Gallery opens its season, attains for him, even if temporarily, a certain immortality. Branchard, son of the keeper of a Washington Square boarding house around which centered the full glow of Greenwich Village bohemianism in its best, pre-War period, began to paint at the age of thirty-two when ill health forced him to give up his previous physical work of truck-driving and odd jobs. Until then not actively artistic, and untaught except for the informal, spasmodic example he was set by his stepfather, a painter and a pupil of Meissonier, Branchard began with a paucity of technique that remained unredeemed until the end of his career. It is significant, too, that none of the thirty-two paintings in the present exhibition bear any date or can be arranged chronologically to any satisfactory degree.

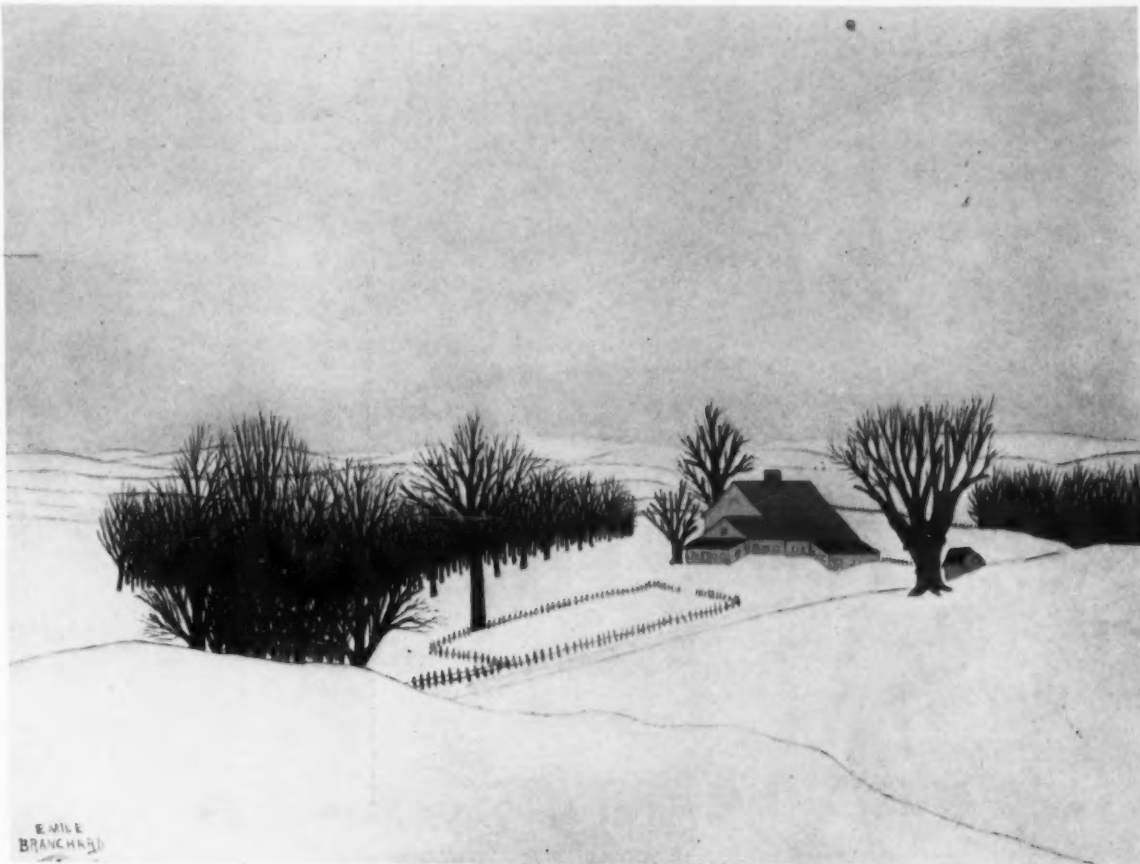
The fact is that for Branchard painting was a peculiarly personal form of poetry unbound to any canons of taste or style, and he approached it unassumingly and charmingly, without inhibition over his technical ineptitude. In these paintings he remembers nature with a deep sense of its incidental designs and accidental colors, and the sum total of each picture is always a natural mood rather than an impression or expression of the artist. Paths that lead up pleasant slopes or into cool glens, rolling hills whose rhythms are unified by all-covering snow, and trees whose patterned trunks and shade evoke trains of reminiscence, are the stuff of Branchard's art, always, because of his inability to draw the human figure, unpeopled and therefore especially dreamlike. He has stated his lyrics, however, with the monotonous regularity and predictability which a static sameness and sterility of method must always produce. For that reason it is necessarily more engaging to see one or two of his paintings at a time than in the bountiful company, as now, of their fellows. Nevertheless it is a deserving honor which the Harriman Gallery pays an artist without whom one cannot reckon this direction of American painting; and in one's approbation of the exhibition there should also be recalled the taste and courage of Stephan Bourgeois, who was the first to recognize and exhibit Branchard.

A. M. F.

#### AMY SPINGARN: LANDSCAPES SHOWN BY A SENSITIVE PAINTER

BRIGHT, sketchy impressions in oil and tempera by Amy Spingarn make up an exhibition at the Passedoit Gallery which is in complete accord with the soft, spring-like quality of the air these October days. To their gaiety of color and mood is added a clever touch at suggesting outlines which emphasize the linear values of her scene, and Mrs. Spingarn has chosen such widely different ones as a *Mexican Patio*, *A church in Nova Scotia* and *Central Park at 59th Street*. The last named is perhaps the outstanding work in this group from the standpoint of construction, for the well known terrain of the park emerges in a delightful pattern, with its curving roads, artificial lakes and border of high buildings. A factory at Saugerties shows her talent at describing the tumbledown but pleasant aspects of an old building on a river, its somewhat distorted outlines caught again in the surface of the water which is streaked with its own reds and yellows.

*Looking East from Chatham Square* is an ingeniously contrived study in which white predominates, and which manages to include the Doric columns of an old building and a glimpse of the Brooklyn Bridge with that entertaining contrast provided by a great city. This artist has also made a study of Harlem types, and one would



EXHIBITED AT THE MARIE HARRIMAN GALLERY

"THE FARM," A POETIC VISION BY THE TECHNICALLY UNTRAINED PAINTER, BRANCHARD

like to see her ability at delineating human beings together with her notes on places. For here she shows ease and imagination. J. L.

#### RELIGIOUS AND PASTORAL THEMES SEEN BY FRED NAGLER

AT THE Midtown Galleries, Fred Nagler is holding a one man show, his first in six years. His paintings are largely devoted either to pastorals or to religious subjects. Paintings of grazing cattle, meadows and verdured fields are closely allied to the artist's etchings, several of which are included in the display. Compared with the paintings, the prints are more vital, filled as they are with atmospheric charm, a profusion of incisive lines being made to recreate, more poignantly than in the oils, sun, light and space. An eclecticism not manifest in the landscapes, although they ultimately derive from Impressionism, has unhappy repercussions in the religious scenes. A *Last Supper* and a version of the Crucifixion are ambitious canvases too clearly revealing the disparate influences of Cimabue, Leonardo and early Tuscan artists. Nor has Nagler integrated the elements extracted from these painters. His obsessive interest in bare feet reduces to the ridiculous the treatment of the disciples in the *Last Supper*, despite a keen characterization of each of the figures.

A group show simultaneously being held at the same galleries, includes a recent painting by Waldo Peirce, a joyous, vibrant picture of plowing in springtime. It is a remarkable transference of Renoir's Gallic art to native soil. Miron Sokole's *New Jersey Farm* is one of this artist's most striking patterns. Countering the extremely mannered works of Mary Hutchinson and Jacob Getlar Smith, who presents a pyramid of bronzed youth, are Taubes' still-life and Adelaide De Groot's landscape, another example of her recent departure into delicately realized miniature painting. M. D.

#### A GROUP OF NEW ENGLAND PAINTERS OF REGIONAL SUBJECTS

WITH representative work by well over the number of artists designated in its name, the Fifteen Gallery opens its season this week. The flavor of a New England landscape characterizes the painting of most of the members of this group, and even in an exotic subject such as *Orchids* by Elizabeth Huntington there is still, cool restraint in its interpretation. Charles Aiken's flower studies are always attractive for the obvious pleasure which the artist takes in the careful delineation of his bouquets or garden clumps.

Herbert Tschudy — no New Englander, it must be admitted—infuses a feeling for atmospheric changes in his two paintings, *Afternoon Showers* and *Morning*. Perhaps the most interesting work in this group is by Beulah Stevenson whose semi-abstractions continue to develop brilliant design and color. Her *Red Tulips*, while it is a concrete version of her subject, shows talent none the less and profits by her absorption in an abstract approach. Morgan Padelford's *Desert View, Mexico* in very subdued tones is well organized and neatly described, with none of the emotional overtones the scene often inspires in a painter.

J. L.

## PECHSTEIN: PAST & PRESENT WORK

APPROACHING the Pechstein exhibition just opened at the Lilienfeld Galleries with the objectivity due the artist as an individual, it is nevertheless difficult to resist a speculation upon how much political considerations have accomplished toward a wider recognition outside Germany of contemporary German art. The outlawing of most of the prominent artists of pre-National Socialist Germany and the emigration of many of the dealers who handled their work has brought this art before the American and English public to an extent undreamed of in the heyday of German Expressionism, and now even older established American galleries, such as the present, include German modernists as a regular part of their exhibition curriculum. Among the best known German revolutionary painters, Max Pechstein actually constituted an anomaly, for in the days of 1918-33 when Germany saw a vast boom of its native contemporaries, he was less celebrated than his colleagues by reason of the conservative naturalism which they attributed to him.

However unjust this criticism of an artist whose appeal to a non-German public verily lies in his sober balance between internal and external form, Dr. Lilienfeld, in arranging his current exhibition, has wisely chosen to eliminate the controversial "middle" period of the artist from the works shown, thus concentrating on the paintings up to 1914, exemplary of Pechstein's first maturity and his outgrowth from the early violence of *Die Brücke*, and the watercolors since 1933, which marks the beginning of a new and poetic style expressed largely in terms of the aquarelle medium. Some of the artist's most important oils are present here, in-



EXHIBITED AT THE LILIENFELD GALLERIES

"FRUIT, FLOWERS AND NUDE" PAINTED BY MAX PECHSTEIN IN 1913

landscapes—there is an opulence and vehemence of color which somehow is too strong for its subject. But all is stated with the authority and ability of an artist who has pursued his painting without regard for the momentary and fleeting attractions of Cubism, "new objectivity" or other ephemera which captivated his confrères.

A. M. F.

## A YOUNG PAINTER OF ENGAGING TALENT: PAUL CLEMENS

PAUL LEWIS CLEMENS' first exhibition in New York at the Walker Galleries gives a full view in several mediums of a young Milwaukee painter who shows unusual accomplishment. Twenty-three paintings in oil and as many more drawings, pastels

and watercolors attest his wide range of interest and versatility of technique. An able draughtsman, he constructs his figures solidly, with light playing less of a part at moulding their roundness than does his excellently harmonized color. Fresh, spontaneous and full of genuine feeling is *School Festival*. Its charming group of girls is remarkably vivid and free from sentimentality.

Quite different in feeling are the four *Casey at the Bat* paintings which interpret with humor and imagination the types of the baseball diamond and the movement of its stellar participants. At

(Cont. on page 22)



LENT BY THE FEDERAL ART PROJECT TO THE WALKER GALLERIES

A GAY AND UNSOPHISTICATED "SCHOOL FESTIVAL" BY PAUL LEWIS CLEMENS



# ART THROUGHOUT AMERICA

## MILWAUKEE: A GIFT OF RUSSIAN ICONS FOR THE UNIVERSITY

THE collection of Russian icons and modern paintings of Russian life which was formed by Ambassador Joseph E. Davis during his official stay in the country was presented last year to his alma mater, Wisconsin University. These works may currently be seen at the Milwaukee Art Institute where, for their artistic value as well as for the glimpse they afford into Russian life past and present, they make an absorbing exhibition.

Though primarily assembled with the purpose of showing "the various fields of activity and the life of the country," many pictures, such as the *Fall of Novgorod*, are valuable historical documents. *Mastenitsa*, *Butter Days* and several views of Cossacks give an excellent view of pre-War life in Russian towns. Farm and factory themes dominate the group of Soviet works, with scenes of city improvements and of modern architectural planning in the forefront. The section of ancient icons, which are hung in a separate room and constitute far the most valuable part of the collection, represents some of the best types in a variety of styles. Many of these derive from the Iconostas, or altar screen, of famous churches and, despite the ravages of time and climate, preserve the brilliant coloring and fine decorative qualities peculiar to this art.

## BOSTON: A XIII CENTURY MITRE

THROUGHOUT Europe during the Middle Ages wealth and skill were lavished on embroidered vestments for the use of the church. Of the relatively small number of mediaeval embroideries which have survived, the majority are still in church treasuries, though some are in European museums. A few are in private collections in Europe while a still smaller number have reached America. One of these, a mitre dating from the thirteenth century from the Abbey Church of St. Peter in Salzburg, has recently been acquired by the Boston Museum of Fine Arts and is now on exhibition in the Gothic Gallery.

The episcopal mitre as we know it today with its two points or horns, one before and one behind, did not come into use until the late twelfth century. An earlier form was a simple cone-shaped or round cap which at the beginning of the twelfth century was sometimes decorated with a band of weaving or embroidery placed across the top from front to back, thus forcing the soft material into two mounds. The origin of the word is Greek and signifies head band, pointing to an earlier secular or pagan origin.

After more than six centuries the eight pointed stars, two in front and two behind, couched in gold thread, which decorate the mitre from Salzburg, shine when the light falls on them. Perhaps the orange silk with which the rosettes in the center of each star are worked has faded, but it is still lovely. Above each star there is another orange rosette framed in gold while small discs of green and violet silk are powdered between each ray of the stars. The silk of which the mitre was made is no longer white but ivory color. It is woven with a design of birds in large circles, invisible unless one searches for it. Thirteenth century silks are not plentiful. In design this may be compared to German half-silk weavings of the thir-

teenth century. In technique and design it resembles Italian weavings of the thirteenth century, forerunners of the famous Lucca weavings of the fourteenth century. A complete mitre of this period is indeed a notable addition to the Museum's collection of ecclesiastical embroidery.

## FITCHBURG: A MICHELANGELO DRAWING AT THE ART CENTER

A NEW exhibit program to be known as the Art Treasure of the Month has just been initiated at the Fitchburg Art Center where a Michelangelo drawing is currently being shown as the focal point of an exhibition of Italian and German sixteenth century prints and graphic work. The example is of particular interest as only a small number of the great Italian sculptor's drawings are in this country and this occasion marks the first time that a work of such importance has been shown in Fitchburg.

The drawing was at one time in the collection of Horace Walpole and is the property of Mr. Charles K. Bolton of Shirley, Massachusetts, author and formerly Librarian of the Boston Atheneum and now a trustee of The Fitchburg Art Center. It was purchased at a sale of the Earl of Oxford's collection and is an anatomical study of a detail of the male figure in action, executed in pen and ink and wash. The verso bears some architectural sketches. A second outstanding work in the exhibit is a Dürer engraving. Together with this recent gift to the Art Center are being shown throughout the month of October. These consist principally of Oriental and Classical objects as well as a collection of lithographs by modern print makers. The exhibition will be followed by further shows of contemporary art and educational process shows.



PRESENTED BY AMBASSADOR JOSEPH E. DAVIS TO THE UNIVERSITY OF WISCONSIN  
"ST. PETER AND ST. PAUL," A XV CENTURY RUSSIAN ICON

## CAMBRIDGE: SHOW OF DRAWINGS

THE drawings of an etcher, Herman A. Webster, which are on view at the Fogg Art Museum during the month of October, have aroused interest for the facts that this artist is represented in the Print Rooms of some of the greatest museums of Europe and America, that he has been awarded ribbons in France and medals in San Francisco and that, above all, he has evolved a crisp, vigorous technique in this medium which places these works alongside those of Whistler and Lalanne. Unlike the former, Webster gives a sense of reality, not an impression, while his pliant, wavering strokes have none of the conscious beauty of line of the latter. Architects and draughtsmen enjoy his grasp of design and yet his drawing is free and rapid and is marked with none of the austerity that distinguishes his etchings. Over the preliminary study he spreads a watercolor wash, usually in bluish-grey or umber which adds roundness and weight without blurring the line. Only in the foreground does he allow brushwork to predominate.

Webster's subjects are generally European cities such as Venice, or Tournai. His façade of the Salute makes the observer feel himself in the very shadow of the building while his sketch of the entrance to the Library of San Marco is thoroughly impressive. Windmills are another favorite theme of the artist, who is president of a club for their preservation. These he has sketched all over



northern France from Brittany to Belgium and the many examples included give a special charm and flavor to the show.

### UTICA: LOAN SHOW OF WATERCOLORS

**A**N EXHIBIT of early watercolors and pastels by American moderns, from a distinguished private collection, opened this season's Community Arts Program of the Munson-Williams-Proctor Institute. Eleven watercolors, most of them dated 1916, show Charles E. Burchfield in his colorful, decorative period. It was during this phase that he produced literally hundreds of gay, rhythmic designs and it is this work which led to the discovery of the artist. It is characterized by a freely flowing, colorful imagination, as exemplified by the *Insect Chorus* which, although more schematic, reminds one of the imaginative painting of Kandinsky. Two later watercolors by Burchfield (1927) are also included: *House by a Railroad* and *Orchard*.

Among earlier Americans shown are Arthur B. Davies, in *La Bella Range*, a watercolor in blue, pervaded with a soft mysticism. In contrast is the virile *Miner's Wife* by George Luks; and equally at variance the vivid *Beach Walk* by Maurice B. Prendergast.

Edward Hopper is finely represented in two styles, *City Flat and Roofs* and a seascape, *Gloucester Harbor* and imbued with a like restraint and delicacy of tone is Louis Eilshemus's *Delaware Water Gap*.

This broadly representative exhibit further includes a superb John Marin, *New Hampshire Country, The Rapids* (1927); five flower studies by Elsie Driggs and Charles Demuth; Herman Trunk's *Barnyard*, and the *Siphon* by Charles Sheeler (1923).

### MUSKEGON: A HOPPER ACQUIRED BY THE HACKLEY GALLERY

**T**HE Hackley Art Gallery, in its annual report lists a number of important paintings which have been acquired either by gift or purchase during the course of the past year. Outstanding among these works is Hopper's *The New York Restaurant*, which again demonstrates the artist's remarkable pictorial sense and his crisp and efficient handling of pigment. Another important item is a Degas pastel of two dancers while contemporary watercolors include Barse Miller's *Day Break*, George Biddle's *The Battery, Charleston*, Reginald Marsh's *In the Yards* and E. Barnard Lintott's *The White Villa*. Among various new lithographs and etchings the Gallery now boasts *Adam and Eve Tavern, Chelsea* by Whister, and *The Rear Guard* by Orozco as well as prints by Thomas Benton, Jon Corbino, Alexander Brook, John Costigan and Luigi Lucioni.

An extensive lecture program was illustrated by a series of special exhibitions which included contemporary prints and pastels, watercolors, stage designs, illuminated manuscripts, a first American showing of an international collection of abstract art and a loan collection of Dutch seventeenth century paintings.



RECENTLY ACQUIRED BY THE HACKLEY ART GALLERY, MUSKEGON  
"THE NEW YORK RESTAURANT," OIL BY EDWARD HOPPER

includes drawings in pen and ink and wash, the acquisition of which dates back to the time of William T. Walters, the founder of the Gallery. They were pasted in a series of albums, and discovered at the same time several hitherto unknown Daumier sketches were found. This will mark their first showing not only in Baltimore, but so far as is known, in the United States.

They present Gavarni at his most satirical and most effective, the artist who was among the first to seize upon the worldly side of modern life—in his case mostly the life of the bourgeoisie, the proletariat and the bohemian. Like the works of Daumier, his scenes from democratic life make a strong contrast with the more formal beauties and set conventions of the preceding aristocratic art of the eighteenth century. Their realism represents also the reaction of independent or living art, from the official art of the academies and the salons, a realism which represents furthermore, an opposing tendency to the "art for art's sake" attitude of contemporary romanticism. Men and women are shown as they are, not ennobled and purified according to the Classicist, nor bathed in the romantic atmosphere of distant times and places.

Gavarni made his place in the great naturalistic movement with thousands of drawings, which are, like the life they portray, both vivacious and discursive, giving the sensation of the moment—easy going and witty, seizing upon the essentials of character and posture.

Both Daumier and Gavarni drew their figures from memory and not from actual life; their actors are what the artist had seen and not what he was looking at, hence the imaginative quality in the work of each. But a critical analysis will determine that while Gavarni is most amusing and even at times touching, he is never, like Daumier, moving. However, he is recognized as a satirist of distinction, evocative of the life around him, by the lightness of his touch, and one of the true historians of his day. While for some time his worth has been overlooked, it may be said that he is coming into his own in popular appreciation.

### SAN FRANCISCO: A WPA MURAL

**A**MONG the numerous works which have gone forward under WPA auspices in San Francisco the murals by Dorothy Pucinielli which have just been installed in Fleishhacker Mother House in the Zoo have attracted attention for their unusual technical proficiency. Describing the story of the Ark, they form a decorative sequence which, unlike



EXHIBITED AT THE WALTERS ART GALLERY, BALTIMORE  
"MAN AND WOMAN IN MASQUERADE COSTUME," BY GAVARNI



many modern frescoes, is executed in the light tonality of Fra Angelico, a master by whom Mrs. Pucinelli has evidently been inspired. Contrasting with the many California artists who have based both composition and palette on the dark tones and primitivistic drawings of Rivera and the Mexican school, this approach is a highly refreshing one. Not the least of the problems encountered by the artist in her work was the size of the space to be covered, which measured sixty feet in length. But in spite of this monumental scale the frescoes remain a compositional unit and the continuity of the narrative is maintained.

### PORTLAND: A TRAVELING EXHIBITION OF STRATER'S PAINTINGS

THE L. D. M. Sweat Memorial Art Museum of Portland, Maine, is holding an exhibition of thirty-five paintings by Henry Strater. The show includes thirteen western landscapes, thirteen portraits and figure paintings, four still-lives and five Ogunquit, Maine, landscapes. Seven of the canvases have not been shown before, and ten pictures are among his early work, from 1921 to 1931.

Following the close of this exhibition, Strater will have a similar one man show during the early part of November at the J. B. Speed Memorial Museum in Louisville, Kentucky.

The artist, who was born in Louisville, studied abroad from 1920 to 1925. When he returned to the United States, he was a pupil at the Art Students League and also worked with Arthur Carles and Charles Grafly at the Pennsylvania Academy in Philadelphia studying sculpture with the latter. Strater has had four one man shows at the Montross Gallery in New York in the last seven years which have aroused the interest of metropolitan public and critics alike.

### NEW YORK: TWO PERSIAN MINIATURES AND AN INGRES FOR THE METROPOLITAN

TWO new Persian miniatures, both of them associated with Sultan Mahmud of Ghazna, one of the most famous of the Muslim conquerors, are being currently shown as recent accessions at the Metropolitan Museum of Art. The earliest of these portrays the sultan entering a captured Indian city whose rajah is being led out to meet him in chains. This example is from the famous *Universal History* of Rachid ad Din, pages from which are such prized collectors' items in both Europe and America. It is interesting to note that in these pages the text and illustrations are of different date, the former having been written between 1301 and 1311, while the latter were added when Shah Rukh, a patron of arts and learning, assembled all the remaining leaves of this important chronicle during his reign between 1404 and 1447. His artists filled in empty spaces with miniatures, copying compositions of the Mongol period, though modifying the style of the work to conform with the taste of the day. The Museum's miniature is thus Timurid in type and characteristically Chinese in feeling, as well as in the styles of the



RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF ART  
"MAHMUD OF GHAZNA BEFORE A CAPTURED CITY," XV CENTURY

costumes and color scheme, which is bright blue and red, dull yellow, blue-green and plum color. This leaf was in the former V. Everit Macy Collection.

The Museum's second example is a sixteenth century manuscript of the *Book of Kings*, an epic poem by Firdausi completed about 1010 for Sultan Mahmud. It shows Bahram Gur with his cortège on horseback meeting a princess accompanied by ladies and gentlemen. As elaborate and brilliant color scheme, the profusion of gold ornament and the full face portraits of the subjects are characteristic of the height of this sophisticated art. The illustration is framed by several fine lines in different colors, while a wide margin decorated with animals and flower sprays in gold compares favorably with those of the great Nizami manuscript in the British Museum. Equally interesting are the costumes, which conform to a teaching attributed to Alexander the Great, and the penetrating observation and attention to type with which the artist has depicted his principal characters.

A FURTHER important acquisition, just announced, which will shortly take its place among the Metropolitan's collection of French nineteenth century art is the Ingres *Odalisque en grisaille*, acquired from Jacques Seligmann & Co., described in the current *Bulletin* as follows:

"In 1813 Napoleon's sister Caroline, Queen of Naples by the grace of her brother, ordered Ingres to paint for her the now famous *Odalisque couchée* of the Louvre. It was to be a pendant to a picture which had been bought from Ingres some years earlier by Caroline's husband Joachim Murat. . . . When Ingres died fifty-three years later, the inventory of his effects, all of which were left to his wife, contained the modest item, number 6—*L'odalisque, grisaille*. This painting, belonging to Mme. Ingres, was recorded in 1870 by Henri Delaborde in his catalogue of Ingres's work; but, except for one sally into the world in the Paris "Exposition Ingres" of 1921, it has remained for more than a century in the comparative obscurity of private possession. It is therefore with pleasure that the Metropolitan Museum announces that this interesting variant of Ingres's great *Odalisque* has come finally to rest in a public collection, where it can be enjoyed by the wide audience it so richly deserves."

### SPOKANE: A CENTER FOR CIRCUIT SHOWS

THE Spokane Art Center, first of its kind in the state of Washington and third on the Pacific coast, was opened during the end of the past month by the WPA Federal Art Project acting jointly with several interested local groups. This gallery will provide traveling exhibits through a circuit which covers the entire country, with over fifty already established through the WPA. Shows will be changed every three weeks and bring to Spokane art from all parts of the nation.



FLEISHHACKER MOTHER HOUSE, SAN FRANCISCO  
MURAL BY DOROTHY PUCINELLI DEPICTING THE STORY OF NOAH'S ARK (DETAIL)

## COMING AUCTIONS

### *Furnishings of the Van Sweringen Mansion*

THE Van Sweringen collection, comprising the entire contents of the former residence of the late O. P. and M. J. Van Sweringen, Daisy Hill Farm, Hunting Valley, (near Cleveland), Ohio, which will be dispersed at public sale on the premises October 25, 26, 27 and 28, following exhibition from October 22, under management of the Parke-Bernet Galleries, Inc. of New York brings to the block English and American furniture and decorations of outstanding importance.

The fifty-four room house provides appropriate settings for the treasures found in it. The great hall, or Ship Room, with hand-hewn ceiling timbers, richly carved oak furniture and splendid Persian carpets presents a picture of Tudor splendor; the many small rooms opening off it have the charming, intimate arrangement found in old English manor houses and include the Dickens Room with its mementos of the great novelist. Adjoining the banquet hall, dominated by the great table which boasts eighty-four beautifully turned legs in the Jacobean style, is one of the smaller dining rooms where the fine collection of American historical blue Staffordshire china is displayed against a blue and white background. In the bedrooms Colonial America is evoked in stately canopied bedsteads with brilliant coverlets, and rare hooked rugs. Bureaus, tables, and desks in honey-color cherry and maple or rich mahogany abound, while a number of handsome secretaries and highboys with broken-arch pediments show many varieties of eighteenth century design.

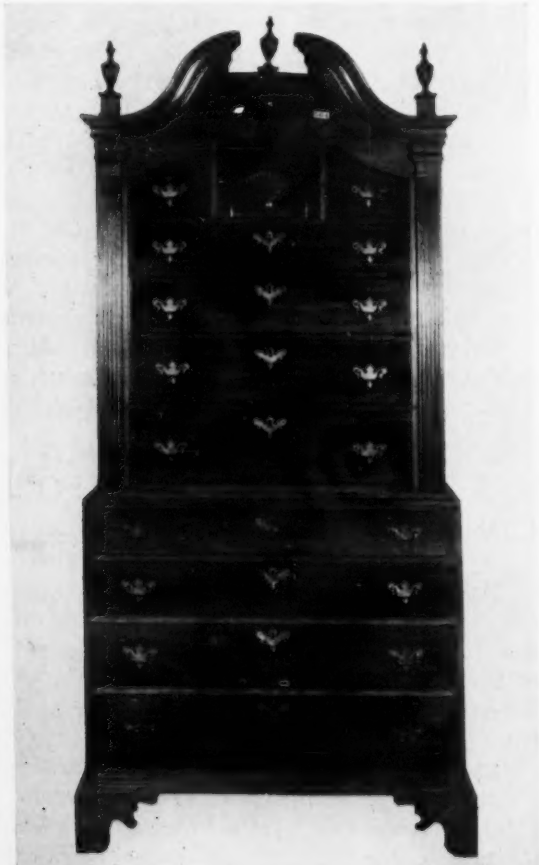
A feature of the superb collection of Colonial furniture is an exceptionally interesting group of New England pieces. Among these are an important Heppelwhite inlaid mahogany and satinwood "butler's" secretary and a maple bonnet-top chest-on-chest, once owned by Edward Holyoke, elected President of Harvard College in 1737. A Sheraton inlaid mahogany and satinwood work table of beautiful proportions is another example of New England workmanship.

Notable chairs include a set of ten Philadelphia Chippendale claw-and-ball foot mahogany dining chairs; a pair of very rare Regency carved light mahogany window seats with X-shaped frames; Heppelwhite chairs with ornamental carved backs; and fine Chippendale and Queen Anne wing chairs. A rare inlaid tall-case clock carries the label of Simon Willard; and a banjo clock, equally interesting, is decorated with a scene from Perry's victory on Lake Erie.

The English furniture includes an Elizabethan carved oak refectory table, a Charles II richly carved oak small cupboard and

numerous Jacobean pieces. Here too, is the desk chair once used by Dickens.

The American historical blue Staffordshire ware, comprising nearly ninety lots, boasts such rare pieces as a pitcher and a two-handle basin depicting the landing of General Lafayette at Castle Garden. Leeds, Liverpool and Sunderland, and lustered or polychrome Staffordshire ware is represented. An exceptional pair of seated spaniels is among the animal figures made of Bennington, Rockingham or Pennsylvania pottery.



VAN SWERINGEN SALE: PARKE-BERNET GALLERIES  
CARVED CHIPPENDALE CHEST-ON-CHEST



BIRCH ET AL. SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES

JADE FIGURE, COVERED CENSER AND VASE, CH'IENTUNG

Several medallion rugs of early type and great scarcity are present with other fine early American hooked rugs in floral and geometric patterns. The group of Oriental rugs includes an important Khorassan carpet and a North Persian carpet of Ispahan design.

Two beautiful George II silver covered tankards, owned respectively by William Hooper and Francis Hopkinson, both signers of the Declaration of Independence, appear with other Georgian silver. There is also a silver-mounted horn cup once used by Charles Dickens. A few choice pieces of Georgian Sheffield plate are offered.

Among the paintings with American historical subjects are the *Battle of Lake Erie*, a series of seven paintings by Thomas Birch; and *General Washington Delivering His Inaugural Address* by Ramon de Elorriaga. There is a notable portrait of John Marshall, attributed to George P. A. Healy; and one of Dickens seated at his desk. Watercolors by Thomas Rowlandson, American and European lithographs and engravings are included. Sandwich, millefiori and other decorative and table glass; Royal Cauldon, Crown Derby and other fine porcelains also appear.

### *Birch et al. Furniture and Objets d'Art*

ENGLISH, Continental, and American furniture, Oriental rugs, and Chinese and European objects of art will go on exhibition at the American Art Association-Anderson Galleries on Saturday, October 22, prior to sale by auction the afternoons of October 28 and 29. The collection comprises property from the estate of Mrs. Helen L. Birch (widow of the late Thomas Howard Birch, U. S. Minister to Portugal) and property collected by the late Dr. Gilbert D. Murray, together with property belonging to Mrs. Louis F. Rothschild, Mrs. Henry Hersey Andrew, and other owners.

Early pieces among the American furniture in the collection include a Queen Anne carved cherry lowboy, Connecticut, circa 1740, and a Sheraton carved mahogany armchair, New York, circa 1790. Sheraton, Chippendale, and Heppelwhite mahogany tables are well represented in the English eighteenth and early nineteenth century furniture. Included in the sale are a set of four Sheraton painted and decorated side chairs, American, circa 1820; a pair of Queen Anne walnut transitional side chairs, New England, circa 1750; and a pair of Charles II carved walnut side chairs, English, circa 1680; all formerly in the collection of John Albion Andrew, Governor of Massachusetts during the Civil War, and in possession of his descendants since that time.

Notable in the fine group of Oriental rugs in the sale are an unusually beautiful early seventeenth century antique Ladik prayer rug, an antique Daghestan rug, and an antique Meles prayer rug. Chinese porcelains, pottery, and objects of art include *famille rose* and *famille verte* vases, sculpture figures, and carved jade.

Among the oil paintings, prints, and decorative pictures in the collection are an oil by Jean Béraud (French: 1849-1910) depicting a scene at the gate of the Parc Monceaux; also costume prints, military subjects, and Napoleonic prints. Other decorative objects include two bronze garden-pool figures, a small group of attractive English and Continental glass and porcelains, and also tapestries and ecclesiastical vestments.

### *Shaw et al. Furniture & Silver Collections*

FINE furniture, silver and decorations from the estate of Robert Gould Shaw, 2d, "Boulder Farm," Newton Center, Mass., and from Mrs. R. Wasserman, Mrs. J. Percy Sabin and other owners



will be dispersed at public sale at the Parke-Bernet Galleries, Inc., the afternoons of October 27, 28 and 29 and the morning of October 28, following exhibition from October 22.

Nearly four hundred lots of English, American, French and Italian furniture offer a splendid choice of seventeenth and eighteenth century pieces, which include a particularly attractive group of mahogany and satinwood furniture of the Georgian period. Louis XV and Louis XVI furniture, and Italian painted commodes and tables are well represented. The fine Georgian furniture has such outstanding pieces as a pair of Chippendale finely carved mahogany armchairs covered in eighteenth century Soho tapestry; and a Sheraton mahogany four-part dining table, notable for its fine color and important size. A handsome George III mahogany library bookcase; and a choice Sheraton mahogany drum table also appear. *Poudreuses*, china cabinets, desks, chests of drawers and other forms in Georgian styles are included. There is also a rare Charles II stumpwork embroidery mirror displaying figures of gallants, ladies and pages in a garden, and the date, 1678, in bead embroidery.

A feature of the collection is the silver, which comprises nearly two hundred lots. Russian, Polish, German and other Continental silver, the property of a well-known private collector, includes a rare group of Hebraeo-Polish ritualistic objects. These interesting



SHAW ET AL. SALE: PARKE-BERNET GALLERIES

"NAAMAN THE SYRIAN BEFORE ELISHA," BRUSSELS WEAVE

Jewish pieces, which belong to the eighteenth and nineteenth centuries, include a finely wrought filigree silver Channukah for eight candles, and a smaller one for seven candles.

Notable pieces of Russian silver include a handsome Peter the Great gilded silver two-handled bowl with cover, the body richly decorated in *repoussé* with birds and foliage; a fine Nicholas I two-handled tray; a pair of nineteenth century *repoussé* silver five-arm candelabra in rococo taste; and a *repoussé* two-handled samovar.

Silver of Polish workmanship includes a choice selection of platters and plates, among which are a fine pair of plain silver oval platters with a small crest; and twelve plain silver dinner plates with beaded edge and crest. There is also a Directoire silver two-handled oval tray, probably made in Warsaw about 1800; and two matching pairs of Empire silver candlesticks of interesting design.

Other outstanding Continental pieces are a rare *repoussé* gilded silver tankard made in Hamburg about 1650; a nineteenth century silver ship model, probably made in Augsburg; and a massive Portuguese *repoussé* cast silver trophy plateau, beautifully enriched with eight ships around a central boss. There is also a notable Early American silver oval drum teapot made by Francis M. Ackley.

The fine sixteenth century Brussels tapestry, *Naaman the Syrian before Elisha*, and an important Beauvais silk-woven *chinoiserie* tapestry from the eighteenth century are found in the small group of tapestries. Hamburg silk tapestry cushions, antique embroideries, velvets, damasks and antique laces, are included, as well as more than fifty Oriental rugs, among them Sehna, Kulah, Sarouk and other choice weaves, as well as a beautiful peony carpet.

Decorative paintings, Gothic and Renaissance works of art, and Greek and Roman antiquities are listed. Linens, table glass and Coalport, Minton, Crown Derby and other fine table porcelains are also included in the sale.

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## A Week of Chinese Bronzes

(Continued from page 10)

Museum. A miniature jewelry-like cover of a ritual vessel reveals the close relation that exists between the style of the finds in Hunan and those discovered farther to the north in Loyang. A bell (*chung*) lent by Mrs. Christian R. Holmes, is also similar to the Loyang finds, especially to the Piao bells which, by an inscription read as 550 or 403 B.C., has dated the site. Also said to have come from Loyang are the unusual bronze figures: a kneeling man lent by Mr. Raymond A. Bidwell and a man holding two small jade birds on poles, lent by the Boston Museum.

At this period a new technique of inlay arose. Whereas the earlier craftsmen had employed lacquer and turquoise to fill in the sunken relief, the late Chou artist, with amazing facility, used gold, silver and copper in intricate design, the color of the various metals, lending pictorial richness. A pole top of gilt bronze with copper and silver inlay, lent by the Cleveland Museum, and a flat ring inlaid with gold and silver, from the Bliss collection, manifest the characteristic perfection of craftsmanship and the virtuoso treatment of animal and geometric motives which are coordinated in a complex of mutually dependent parts. The sum is a fluid decoration of complete refinement, a development from the monumental and awesome animal symphonies of Shang and early Chou.

In Han times (206 B.C.-A.D. 220) the art of bronze making assumed a minor rôle. Little attention is paid this period in the exhibition. Nevertheless two small horses reflect the robust spirit of a great expansive era.

Mirrors are traced from the late Chou period through the T'ang dynasty. Also found in ancestral graves—and it must be remembered that the art of ancient China is known to us only through objects either excavated or rifled from grave sites—they are, nevertheless, essentially decorative and secular, despite frequent ornamentation of religious representations.

Bronze casting again became a major art when, under the Toba Tartars, it was made to serve Buddhism, which had been introduced into China during the first century A.D. and which rapidly gained adherents in the Middle Kingdom. The artist was again forced to adhere to a rigid, hieratic system. Limited by a prescribed iconography he, like the Shang and early Chou artist, also conformed to the designated canons. At the same time he infused his work with the essential spirit of faith which is common to all sculptures of this period, slightly modified as they are by individual craftsmen. These slight modifications were the elements that kept the art from stagnation. It is singularly fortunate to be able to see and to compare in one exhibition such great and similar sculptures as the gilt bronzes of Maitreya, lent by the Detroit Institute and by the University Museum. The Philadelphia bronze which still has the leaf shaped mandorla common to the statues of this period, is dated 536, a magnificent specimen of the rhythmic, linear stylizations of a beatific deity. Included among the Buddhist images are some of the most celebrated bronzes, notably the two altarpieces (one bearing the date 522) from the collection of Mrs. John D. Rockefeller, Jr. and the exquisite Sui trinity from the University Museum. A few Sung examples mark the chronological termination of this remarkable exhibition.

## Other Great Bronzes

(Continued from page 11)

ing are the Han mirrors on which are depicted chariots and winged horses drawn in perspective.

A group of statuettes in gilt bronze reveal the development of Buddhist sculpture from the archaic period in the fifth and sixth centuries, to its full blown maturity in the T'ang dynasty. A superb example of a seated Bodhisattva resting its feet on a lotus blossom dates from the Sui dynasty. A sensuous representation of Kuan Yin, sculptured about a century later, exemplifies the more human qualities of T'ang art. Testimony to the richness of the T'ang period are the gold and silver domestic utensils and the elaborately ornamented mirrors.

M. D.

## New Exhibitions of the Week

(Continued from page 16)

least two American painters are suggested by Clemens' work, Reginald Marsh, in his enjoyment of a gaudy scene called *Carnival*, and



Kenneth Hayes Miller, in his three-dimensional handling of figures in general. Inspiration straight from Degas is seen in his pastel of *Ballet Dancers*, but to derive ideas from these sources is not necessarily derogative. It does indicate that Clemens, as he looks around him, is testing out various styles, and has not entirely settled down to his own best expression. But there is substance in this show, and reason to anticipate with interest the next steps of this painter. J. L.

### A SOLID GROUP OF RECOGNIZED AMERICAN PAINTERS OF TODAY

FIFTEEN artists regularly associated with the Uptown Gallery present two each of their paintings at the opening show of this organization. Although somewhat off the beaten track of the gallery goer, this group usually has an interesting array of paintings for the person who ventures off Fifty-seventh Street. This time there are old standbys such as A. S. Baylinson and William Meyerowitz who show typical work.

Baylinson's talent for working the pattern of a woman's dress into his composition is well shown in *Drawings Visualized*. Meyerowitz has a lively canvas in *Composition*. The eye is entertained by a large amount of detail, and a feeling of depth is achieved in what might have been merely a confusing record of impressions. M. A. Tricca's stylized *Nude* is interesting, and his sketchily devised figures in *Children's Pool* contribute to the romantic atmosphere created by his treatment of the foliage and small park building. A young artist, Irving Lehman, shows a faculty for handling brilliant color in areas surrounded by heavy black lines which inevitably recall Rouault. But his work has the power of suggestion and one looks forward to seeing more of it. J. L.

### ROUNABOUT THE GALLERIES: TWO NEW EXHIBITIONS

CRISP and vigorous is the style of Gordon Samstag as shown in his current exhibition at the Montross Gallery. The utmost clarity characterizes this work, and not a single canvas in the group is ambiguous or obscured by unnecessary detail. Light falls rather dramatically on the subject, illuminating its form, but one feels that even without it the artist could present his idea, so clear is his original conception. *Girl with Poodle* is a vivid treatment, boldly handled. Its two tones of blue and modulated browns are not high in key, but the painting has an effect of brilliant color. Samstag shows several studies of water in a glass bowl, a subject which seems to intrigue him, for he explores its many possibilities. *The Door Knob* incorporates it in grey tones with one or two elements in the same subdued key, and attains a convincing sense of tactile values. If this work errs occasionally on the side of being too literal, it has the attractive quality of the artist's self-confident style.

ENGLISH GARDENS," the exhibition of watercolors by Mary Elwes at the Delphic Studios, offers a glimpse of the paths and borders of several of the great English estates. Arundel castle is delightfully and informally painted, and the garden at Glebe House appears in a series which begins with an apple tree in flower and ends with its branches bowed with the ripe fruit. Arthur Sander's portraits are the most attractive feature of the small group of his paintings also on view at this gallery.

### The Editor's Review

(Continued from page 8)

we would like to add a final corollary: the fact that exclusively in museums, of the cultural enterprises cited above, is the period of enjoyment—the aesthetic interval, so to speak—at the command of the public. To hear the Beethoven Ninth is possible only when Mr. Toscanini or Mr. Koussevitzky decide to perform it; even *Gone With the Wind* is available at the Public Library only when no one else is reading it. But the Titians and Rembrandts, the Shang and Saïte bronzes and every other of the artistic possessions in our museums, are there for the public at every moment of the day.

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A. M. F.

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## *The Art News of London*

LONDONERS who did not visit the Paris Exposition may now see at home the twenty-two foot Picasso which was one of the long-anticipated attractions of the 1937 Spanish Pavillion on the banks of the Seine. This heroic work, entitled *Guernica*, together with sixty preliminary studies, has just been placed on exhibition at the New Burlington Galleries for the benefit of the Joint Committee for Spanish Relief. Midway between illustration and abstraction, the first effect of the panel is confusing in spite of the dynamic strength of its design. The horse in agony, a victim of the arena, which dominates the composition and probably symbolizes the helpless Spanish people, the attacking bull, the Cassandra-like woman—all these are pictorial elements assembled only to be shattered by Picasso's familiar fractured planes of light. Even though severely limited to black and white, the size of the canvas makes it difficult to bring the undivided attention to bear upon the whole composition at once. The sixty accompanying studies show the growth and development of the different themes and their gradual coördination in the mind of the artist.

A DISTINGUISHED figure in London artistic and intellectual circles, Sir William Rothenstein, now tops off his literary efforts with a discursive exhibition which has just opened at the Leicester Galleries. Entitled "Fifty Years of Painting," it consists of fifty-three pictures in oil and gouache—many of them vignettes of the characters already made familiar through his memoirs. Such is *Henry Tonks*, *John Sargent* and *Wilson Steer*, three of England's foremost painters captured in characteristic attitudes by Rothenstein in 1903. The qualities of intelligence and keen observation of his writings are evident in these works which, in general, have cerebral rather than emotional appeal—a characteristic which grows on the painter with advancing years. Though his glance penetrates individual objects, their relationship in space and, above all, any secondary meanings or overtones are absent. Artistically the most successful is probably the *Barn at Far Oakridge*, with its pleasant palette of greens and lilacs, in which the buildings melt harmoniously into a background of enfolding hills.

These same galleries likewise offer a showing of drawings and engravings made by John Farleigh to illustrate Shaw's *Back to Methuselah*, highly proficient in craftsmanship and of a compositional strength that recalls Daumier. Needless to say the marginal commentaries by the author that some of them bear add materially to their interest.

A PAVEMENT artist, a stage designer and an impressionistic landscapist provide a show of amusing contrasts at the Wertheim Gallery. On this occasion laurels unquestionably go to the first mentioned, David Burton, a former railway worker incapacitated in youth by accident, who for the past twenty years has been evolving his own artistic language upon the London sidewalks. Working in watercolor, Burton at once captures attention by a directness of representation and intensity of conception that makes his *Tiger* a creature really "burning bright," his pit accident scene, *My Dad is There*, a moving glimpse into the dark world of human misery and *The Convict's Escape*, a breath-taking exploit. By contrast, in his illustrations and thirty-four designs for the ballet, David Grey, himself a dancer, gives the true sense of imagination and unreality that is the very essence of this type of spectacle. The third painter, Kenneth Hall, shows turbulent views of Southern France painted in a thick impasto, apparently with a palette knife, in a tonality gloomily tinged with black.

A TOURIST'S Orient of pre-war days is what Oliver H. Bedford offers the visitor to the Bond Street galleries of the Fine Art Society, where fifty watercolors entitled "China of Yesterday" form the well documented record of a picturesque land. It is evident that the artist has had unusual facilities for seeing what are not generally accessible aspects of Chinese life and that he has special knowledge of the subjects he paints, as in *New Year's Day at a Taoist Temple*, *Willow Pattern* and others. Aside from this, however, the pictures can be recommended mainly for accuracy of execution and for pleasant, though unadventurous, color. Together with these may be seen a large collection of landscapes by Harold Speed—carefully studied, painstaking views, but marred by a bad integration between the painter's technical means and his evident poetic impulses.



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**EXHIBITIONS IN NEW YORK**

GALLERY	EXHIBITION	DURATION
A.C.A., 52 W. 8.	Group Show: Paintings, Sculpture,	Oct. 23-30
Ackermann, 50 E. 57.	English 18th Century Sporting Prints,	to Nov. 7
American Woman's, 353 W. 57.	Photographs by Members,	to Nov. 15
Arden, 460 Park.	Group Show: Sculpture,	to Nov. 5
Argent, 42 W. 57.	Members: Figure Paintings,	Oct. 24-29
Arista, 30 Lexington.	Toulouse-Lautrec: Reproductions,	to Oct. 31
Art Students League, 215 W. 57.	Members: Watercolors,	Oct. 25-Nov. 12
Artists', 31 W. 8.	Walter Houmère: Paintings,	Oct. 25-Nov. 13
Babcock, 38 E. 98.	American 19th Century: Paintings,	to Oct. 31
Boyer, 60 E. 57.	Paintings of Today,	to Nov. 1
Brooklyn Museum.	Swedish Arts and Crafts,	to Nov. 14
Buchholz, 32 E. 57.	Georges Braque: Paintings,	to Nov. 1
Carstairs, 11 E. 57.	Edward Seago: Ballet Paintings,	to Oct. 29
Clay Club, 4 W. 8.	Sculpture in Wood,	to Nov. 5
Columbia University, Avery Library.	Index of American Design,	to Nov. 28
Contemporary Arts, 38 W. 57.	Nassos Daphnis: Paintings,	Oct. 24-Nov. 12
Decorators Club, 745 Fifth.	Handwoven Fabrics, Furniture,	to Nov. 5
Downtown, 113 W. 13.	American Paintings, Sculpture,	to Oct. 30
Durand-Ruel, 12 E. 57.	Othon Friesz: Paintings,	to Nov. 12
Ferargil, 63 E. 57.	Price, Kellogg: Paintings,	to Nov. 1
Fifteen, 37 W. 57.	Group Show: Paintings, Sculpture,	to Oct. 29
Fine Arts, 215 W. 57.	Allied Artists: Paintings, Sculpture,	to Oct. 31
French Art, 51 E. 57.	Modern French Art,	to Nov. 1
Freund, 50 E. 57.	Cuban Dolls; Snow in Art,	to Oct. 31
F. A. R., 19 E. 61.	Daumier: Lithographs,	to Oct. 31
Grand Central, 15 Van-		
derbilt.	Founders Show: Paintings, Sculpture,	to Nov. 17
Grand Central, 1 E. 51.	American Paintings,	to Nov. 14
Grant, 175 Macdougall.	Group Show: Paintings, Sculpture,	to Oct. 25
Harriman, 63 E. 57.	Branchard: Memorial Show: Paintings,	to Nov. 5
Keppel, 1 E. 57.	Modern French Masters: Prints,	to Oct. 29
Kleeman, 37 E. 57.	Käthe Kollwitz: Etchings,	to Nov. 1
Knoedler, 14 E. 57.	Etchings, Selected Paintings,	to Nov. 1
Kraushaar, 730 Fifth.	Harriet Miller: Paintings, Sculpture,	Oct. 25-Nov. 12
John Levy, 1 E. 57.	English XVIII Century Paintings,	to Nov. 1
Julien Levy, 15 E. 57.	Tchelitchev: Paintings,	Oct. 25-Nov. 1
Lilienfeld, 21 E. 57.	Pechstein: Paintings,	to Nov. 5
Macbeth, 11 E. 57.	Group Show: Paintings,	to Oct. 31
Matisse, 41 E. 57.	Léger: Gouaches; Paul Nelson: Painting,	Oct. 25-Nov. 12
Mayer, 41 E. 57.	Contemporary Prints,	to Nov. 1
Master Institute, 310 Riverside.	Group Show: Paintings,	to Dec. 1
McCutcheon & Co.	Contemporary American Paintings,	to Nov. 1
McDonald, 665 Fifth.	Daumier: Lithographs,	to Nov. 1
Mercury, 4 E. 8.	Group Show: Paintings,	to Nov. 5
Metropolitan Museum of Art.	Italian Baroque Prints,	to Oct. 31
	Philippine Embroideries,	to Oct. 30
	New England Architecture: Photographs,	to Dec. 5
	Chinese Bronzes,	to Nov. 27
Midtown, 605 Madison.	Fred Nagler: Paintings,	to Oct. 31
Milch, 108 W. 57.	Karl Oberteuffer: Paintings,	Oct. 24-Nov. 12
Montross, 758 Fifth.	Gordon Samstag: Paintings,	to Oct. 29
Morgan, 37 W. 57.	Hugh Mills: Paintings,	to Nov. 3
Morton, 130 W. 57.	Robert Blair: Paintings,	Oct. 25-Nov. 12
Municipal, 3 E. 67.	New York Artists: Paintings, Sculpture,	Oct. 26-Nov. 13
Museum of the		
City of New York.	History of Bowling Green,	to Dec. 1
Museum of Modern Art, 14 W. 49.	Walker Evans: Photographs;	
	Rouault: Prints; Useful Objects Under \$5,	to Oct. 30
National Arts Club, 15 Gramercy.	Books of the Year,	Oct. 26-Nov. 23
Neumann, 543 Madison.	Paintings, Old and New,	to Nov. 1
New School, 66 W. 12.	American Watercolorists,	to Oct. 31
New York Public		
Library, Fifth at 42.	Artists of Aloofness: Prints,	to Nov. 1
New York Public Library, 127 E. 58.	Mayer: Silhouettes,	to Nov. 15
Nierendorf, 18 E. 57.	Klee: Paintings,	to Nov. 15
Nierendorf, 21 E. 57.	Robert Jay Wolff: Paintings,	to Nov. 2
Passadoit, 121 E. 57.	Amy Spingarn: Drawings,	to Oct. 29
Perls, 32 E. 58.	Jean Dufy: Paintings,	to Nov. 26
Rehn, 683 Fifth.	Morris Kantor: Paintings,	Oct. 24-Nov. 12
Reinhardt, 730 Fifth.	Patrick O'Connor: Paintings, Sculpture,	to Oct. 31
Schaeffer, 61 E. 57.	Old Masters,	to Nov. 1
Schneider-Gabriel, 71 E. 57.	English Landscapes and Portraits,	Oct. 24-Nov. 12
Schultheis, 15 Maiden Lane.	S. Van Abbe: Drawings,	to Oct. 31
Shindell, 45 W. 57.	Chinese Objects,	to Nov. 1
Stern, 9 E. 57.	Martin Kosleck: Paintings,	Oct. 24-Nov. 12
Studio Gallery, 417 E. 52.	Group Show: Paintings,	to Oct. 28
Studio Guild, 730 Fifth.	Lenique, Kendall, Nedwill: Paintings,	to Oct. 29
Uptown, 249 West End.	Group Show: Paintings,	to Nov. 11
Vendome, 330 W. 57.	Group Show: Paintings,	to Nov. 29
Walker, 108 E. 57.	Paul Clemens: Paintings,	to Nov. 3
H. D. Walker, 38 E. 57.	Coulton Waugh: Paintings,	Oct. 24-Nov. 12
Wells, 65 E. 57.	Chinese Rubbings,	to Nov. 15
Weyhe, 794 Lexington.	Prints, Drawings, Sculpture,	to Nov. 15
Whitney,		
10 W. 8.	Artists West of Mississippi: Paintings, Sculpture,	to Oct. 30
Wildenstein, 19 E. 64		
	Watercolors, Drawings, of the David-Weill Collection,	Oct. 27-Dec. 17
Yamanaka, 680 Fifth.	Chinese Bronzes, Buddhist Art,	to Nov. 24

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The records also reveal that the issues from October, 1937, to September, 1938, constituting Volume XXXVI, carried a total of **483.2 pages** of paid advertising, representing **2891 separate display advertisements** addressed exclusively to buyers of art and antiques.

This is an increase of **24 pages and 155 individual advertisements** over the previous year—and the current season already promises to show an even greater increase for 1938-39.

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